

A Romantic-style landscape painting. In the foreground, a river flows over a rocky waterfall, creating a misty spray. The river is surrounded by lush green trees and foliage. In the background, a range of mountains is visible under a dramatic, cloudy sky. A large white circle is superimposed over the center of the image, containing the text 'VANISHING POINT' in yellow capital letters.

VANISHING POINT

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February 18 — April 15, 2016

ART HOUSE

136 Magnolia Ave JC NJ 07306
arthouseproductions.org

THE ARTISTS

Nicole Antebi

Lasse Antonsen

Nancy Cohen

Ian Costello

Michael Dal Cerro

Michael Ensminger

Amber Heaton

M. Benjamin Herndon

Casey Inch

Tom Koken

Ellen Kozak

Sahar Kubba

Robert Lach

Dominic Montuori

Elin Noble

Gilda Pervin

Sarah Nicole Phillips

Anthony Santella

Robin Sherin

Sarah Sutro

Gillian Wainwright

Debra Weisberg

TO AUTUMN.

1.

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For summer has o'er-brimm'd their clammy cells.

2.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drowsed with the fume of poppies, while thy hook
Spare the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cider-press, with patient look,
Thou watchest the last oozyings, hours by hours.

3.

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too,—
While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-crickets sing; and now with treble soft
The redbreast whistles from a garden-croft,
And gathering swallows twitter in the skies.

JOHN KEATS
1795 - 1821

VANISHING POINT

GODS AND MONSTERS FROLICKING UNDER THE TREES in their bountiful Edens; the utopian landscape has been a subject of art since the ancient Greeks. In Western art, the landscape has occupied the greater or lesser part of the background of a depiction, yet the focus was always on the figure (ourselves). By the end of the 15th century, through the work of Giorgione and Titian, landscape was increasingly integrated into painting. Still, it remained the setting for human or supernatural activity. It was the Dutch who did away with the human presence in landscape art and made it the sole subject of a painting. As styles of landscapes evolved they were elevated from the lower position in the hierarchy of genres (just above that of animal and still life painting) to that of high art by the inclusion of histori-



cal, classical or religious subjects. Painting that was the product of the artist's imagination commanded the greatest attention from the public and the academies. For example, Claude Lorrain (1600-1682) would ennoble his landscapes with the fanciful addition of historical or mythological figures to serve the expectations of high art.

The 19th century saw the concept of the pure landscape take hold fully. In Europe, the Romantic school found inspiration in wildness and with atmospheric effects. The Hudson River School following the European Romantics, tried to depict the hugeness and grandeur of the new America as the country began expanding its political power. Then the Impressionists pulled it back in and began looking at how fleeting light affected the moment. From Impressionism onward, art and the landscape became evermore conceptual. ►

ABOVE: In 1859, *The Heart of the Andes* by Frederic Edwin Church (1826-1900) captivated audiences when it was exhibited for the first time in New York City. Over 12,000 people paid twenty-five cents each to view the five feet high, almost ten feet wide painting that established Church as the preeminent landscape painter in the US.

With *Vanishing Point*, Art House Gallery is looking at the ways contemporary artists are portraying the landscape now. The natural environment has lost none of its draw to artists, but unlike in past eras, there is no dominant school to dictate the approach an artist should take.

Gillian Wainwright brings us back to the 19th century with her referencing of Impressionism in "Orange Streak". The dominance of the brush stroke and the reliance on color and light retain the immediacy of the fleeting moment. Michael Ensminger also gives us an impression of the landscape, but with a more conceptual view. His "Early Morning Drift" is both a comment on environmentalism through the reuse of a paper bag as the support of the work, while the texture and form of the embroidery references drifting snow as it falls and accumulates.

Casey Inch with "Ravine" and M. Benjamin Herndon with "Untitled" are both commenting on overpopulation and urban sprawl as they contribute to the disappearance of wilderness. Inch, by whitening out the landscape painting, declares that the 19th century Romantic ideal of the grand wilderness of the expanding country has reached a crisis of depletion and encroachment. As we strive to reuse and recycle, still we continue to expand and overpopulate. Herndon sees his print as a meditation on harmonizing these dichotomies of human existence in nature.

Michael Dal Cerro's, "The Provisional City" and Sarah Nicole Phillips', "Office Solution" both make comments on the urbanization of the landscape. Dal Cerro sees the man-made environment as an Escherian maze of towers and tunnels that threatens to consume the globe until the only way left is up, while Phillips envisions the time when our sterile, cubicle dominated workspaces revert back to the wilderness we are only just holding back.

Sara Sutro and Elin Noble both take a more Zen, abstract approach to nature. Sutro's "Landscape Composite" celebrates the changing color of the land/sky horizon at dawn or dusk. Noble's work in silk, "Danube 3", is a meditation on the fluidity and movement of water.

Both Anthony Santella and Robert Lach have narrowed their focus away from the expansive view of nature and concentrated on the microcosm. Lach takes his forms from an insect's architectural design, and also incorporates materials from the landscape with "Nest Colony II". Santella has enshrined in his Wardian case a bit of the earth itself creating his own tiny, mobile landscape that seems set to scurry off to find new ground.

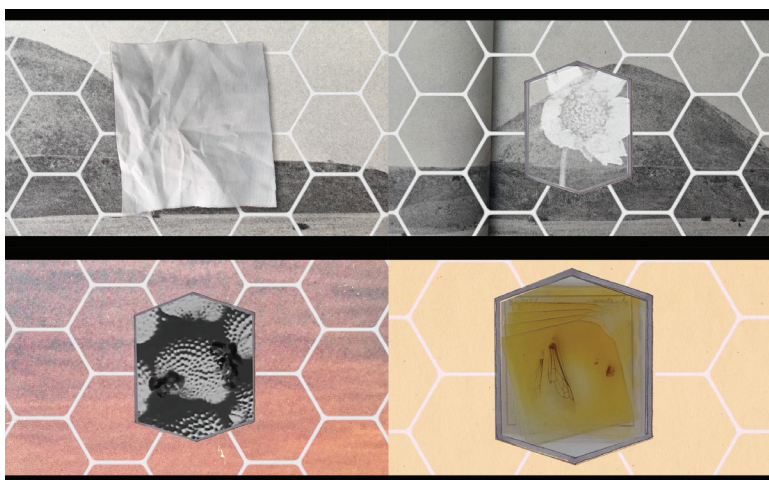
Amber Heaton sets her sites on our place in the universe with her works "All the Sunlight" and "All the Moonlight", where she tracks the changes in the placement of the sun and moon from her spot in Brooklyn. These drawings map our place as the earth travels through space with its constant companions, the life-giving sun and the tide-making moon.

We only have one earth, and we may be alone with our life in the universe. *Vanishing Point* is part of that constant awareness that we must cherish the uniqueness of that life and the natural beauty that surrounds us on our planet. There is no other.

Arthur Bruso & Raymond E. Mingst
curators

The Telling of the Bees *Telling* is a short, stop motion animation about the telling of the bees folk phenomenon created specifically for Hive House, Los Angeles. The animation is composed of archival media, early slide specimens from the American Museum of Natural History, and hand-drawn elements with an original score by experimental composer, Melissa Grey.

—Nicole Antebi



Nicole Antebi
The Telling of The Bees Telling, 2015
Animated film, 6:03

The childhood spinning tops were enigmatic, still are. They were somehow messengers from somewhere else, suggesting your parent's or grand-parent's childhood. And, they demanded participation. Needed was one type of movement, a downward pumping that had to be translated into centrifugal spinning with the goal of keeping the top vertical for as long as possible. And if you succeeded, the painted surface would become a blur of color and form.

In creating "Erhebung (The Still Point)," I realized I was referencing both the philosopher Kant and the poet T.S. Eliot. The earth has a vertical centering, and so does the spinning top. Metaphysically, they both can be seen as manifesting T.S. Eliot's still point in "The Four Quartets." In developing this image, T.S. Eliot brings in Kant's "erhebung," a German word that translates as "to elevate." The word is a key concept for Kant, who sees the merging of beauty, aesthetic and moral law as an "ennobling elevation," as a merger of horizontal and vertical forces.

The earth has two thin membranes that make life possible, atmosphere and soil. Both are extremely vulnerable, and both set the stage for our presence in the universe. Man's consciousness, presence, and actions, will be the ultimate deciding factors as the earth keeps spinning.

—Lasse Antonsen



Lasse Antonsen
Erhebung (The Still Point), 2016
Spinning top, dirt (garden top soil), 8 X 7 inches

I am interested in the juxtaposition of fragility and strength—evident in our personal lives and our broader environment. Under that overarching idea my recent work falls into two categories. Work that references the fragility of our natural environment—developed through both a scientific and personal study of waterways and through collaborations with both scientists and environmentalists and work that is more about the individual navigating a perilous world.

I am interested in working with processes that share these dualities and allow me to merge material and content. I am drawn to working in both glass and handmade paper because I am interested in both skin and structure. I attempt to appear to defy gravity, incorporate light and exploit extreme imbalances in weight; all of this allows me to make literal the delicate, tenuous, ephemeral balance we all maintain. My working methods allow of an implication of the body in the work—its touch and tenderness, its frailty and endurance.

It is my goal that in this work, as in our own lives, elements hang in the balance, each one necessary, vulnerable, beautiful and above all interdependent.

—Nancy Cohen



Nancy Cohen
Subsume, 2015
Glass, wire, handmade paper, epoxy, 18 X 8 X 3 inches

Documents that allegedly portray the natural world contain traces of the biases, views and thinking of their authors. Mapping, in addition to representing information, has the power to manipulate and even produce information through elements omitted or depicted.

The Western impulse towards controlling the landscape and attempting to measure Nature relies on a long history of understanding vision as truth, often with the aid of technological instruments. Theories of space allow us to interpret physical areas, and demarcate them through practices such as cartography. In short, mapping is not an objective practice and the human relationship to Nature is distorted when that fact is forgotten or obscured.

The dangerously intertwined, but distinct, histories of Modernist aesthetics and military power have also contributed to the understanding of Nature as a phenomenon that is knowable, controllable, and ultimately separate from human experience. The austere rationality of the Modernist grid is entirely compatible with the logic of controlled coordinates and vectors in military space. Likewise, the early 20th century shattering of individual perspectives in the arts coincided with an era of unnatural battlefield surveillance from inflatable observation balloons to satellites in geostationary orbit.

Our own motives and beliefs alter our images of the natural world. As humans work tirelessly to construct increasingly “accurate” (read: complex) simulations, diagrams, and maps of Nature, we need to ask whose vision they’re modeled after and how they alter our subjective understandings of our surroundings.

—Ian Costello



Ian Costello
Untitled (1), 2015
Acrylic on fabric, 30 X 52 inches

My prints could be seen as imaginary architectural proposals or illustrations of “Yesterday’s Tomorrows,” that is, the “City of the Future” that did not quite happen. Like Piranesi’s speculative reconstructions of ancient Rome, I am improvising architectural subjects in a layered space. I like the idea of making something that is supposed to be exact (architecture) into something that is improbable. Cities are evolutionary creations that are the result of both chance and careful planning. I try to embrace the same kinds of creative contradictions in my work.

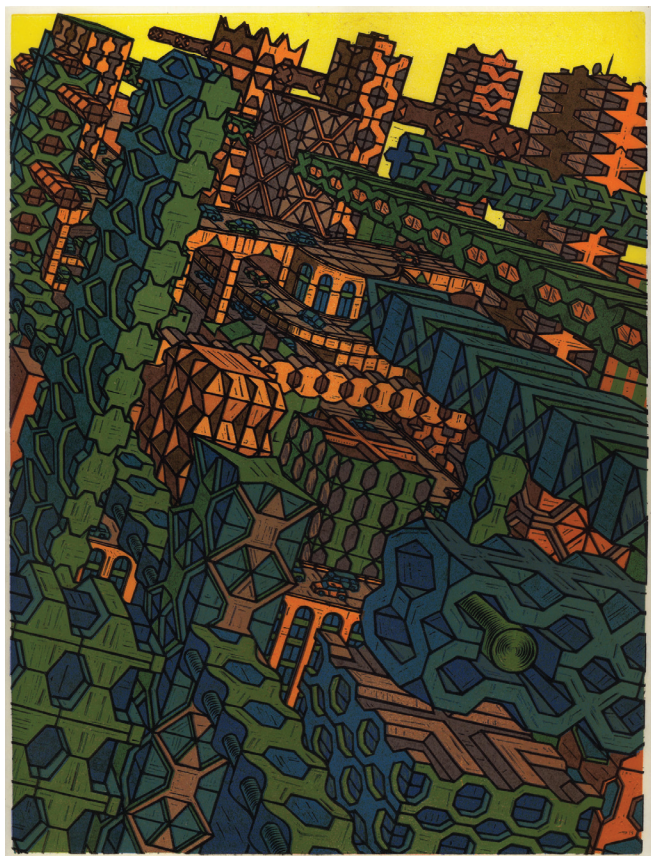
My interest in urbanism is informed by where I work and live. The neighborhood where I work on the West Side of Manhattan is experiencing a high rise building boom on steroids. A city can expand in two ways; it can expand out or it can expand up. In my artwork the city is expanding both vertically and horizontally like a self-reproducing machine. In the neighborhood where I live in New Jersey small homes are being razed to construct giant McMansions that consume all the space around them. Highways are perpetually clogged and suburban sprawl continues to demolish the countryside. I am interested in representations of the city as a symbol of ‘Progress’ and ‘Modernity’. But I also want to explore the sense of anxiety and uncertainty that often accompanies change.

The imagery and vocabulary of forms I employ in my work are the result of working from observation, imagination, preparatory drawings and the printmaking process. The preparatory drawings are modified by Photoshop distort filters and Adobe Illustrator to generate new shapes and spatial relationships. As a result, my work combines a centuries old technology, woodcut prints, with 21st century computer graphics applications.

My approach to printmaking has a wide range of sources and influences, from early 20th century German Expressionist architects, painters and printmakers, to Japanese color woodblock prints, and popular culture, such as movies and comic books. I admire the look and feel of commercially produced, 4-color printing processes used in old comic books. My imagery also owes something to the kind of sham architecture and alternate worlds found in comic books and movies with their imaginative representations of dystopian cities. Also, the assertive color, invented forms, and dynamic spaces found in comic books inform my work.

Japanese color woodblock prints are another important influence on my work. Similar to traditional Japanese woodblock technique, most of my prints are made from multiple color blocks and one black key block. In Japanese prints subject matter is important but so is creating effective patterns, structure and using the expressive power of line and color shapes.

—Michael Dal Cerro



Michael Dal Cerro
The Provisional City, 2014
Woodcut, 28 X 22 inches

My work is a formal response to my movement through the world as I collect, research, make, explore, investigate, tell stories, listen, and discover. My background in performance has always been an important feature of my visual work. I see my work as actions/interventions in contested public space, intimate private space, and the physical/tactile “space” of the material/ground.

For me, the process of making work is a collaboration with materials, so for many years I’ve made work with found objects as well as traditional “artist” sundries, and my recent work continues this obsession. No hierarchy of materials exists. Yet, I’m also interested in a certain formal rigor within such informal processes. My paintings and objects may be rough, even brutish, though they simultaneously embody/embrace nuanced refinement too. They reflect my ongoing interests as well: I am attracted to funky, “outsider” art and a broad range of historical art movements—nineteenth century landscape painting as well as twentieth century minimalism remain seminal influences.

Furthermore, Zen gardens, scholars’ rocks, and tantric drawings conjure points of reference and inspiration. I continue to be inspired by abstract tantric drawings, especially. These abstract images are passed from one generation to the next, thus essentially evoking an “egoless practice”*. Ultimately, the paintings are used for meditation. The act of making the paintings is reflective, immersive, and transformative; one continues the process of reflection upon completion. The work, like the experience, is unbound: it offers no beginning and no end. My inspiration is evident in my use of found materials and simple, meditative abstractions, utilizing found paper that has been tattered, stained, and/or thrown away.

The theme of the “sublime” as pursued by the Hudson River School is also a point of departure for my investigations. A nostalgia for nature that is both forceful and grand, as well as irregular, bucolic and ultimately vanishing. I appreciate that which is controlled and that which we have no control over.

—Michael Enslinger

*O’Neill-Butler, Lauren, “An Egoless Practice”: Tantric Art, The Paris Review Online, April 3, 2012, <http://www.theparisreview.org/blog/2012/04/03/an-egoless-practice-tantric-art/>



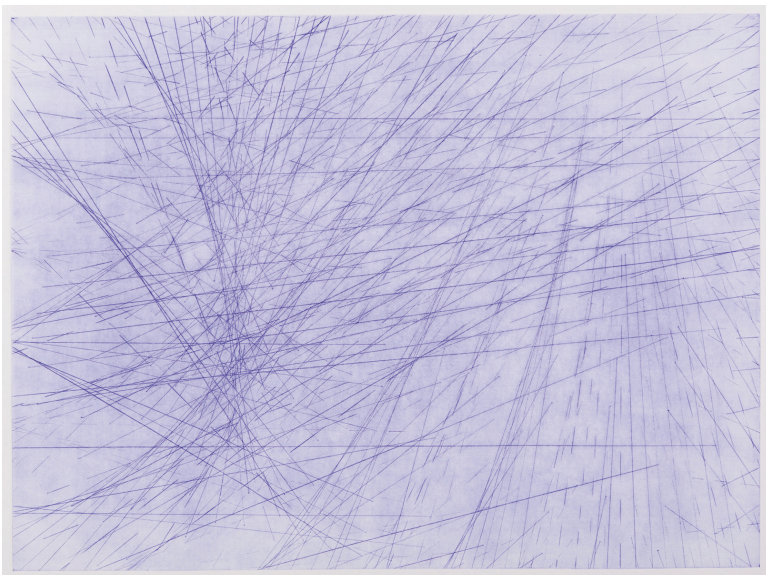
Michael Ensminger
Early Morning Drift, 2015
Embroidery and spray paint on paper bag, framed 24 X 18 inches

Through drawing, installations, and the moving image, my work examines patterns in nature. When working, I am seeking a certain sense of ethereal mystery that exists most powerfully for me in the natural world. My projects visualize the rhythms and repetitions of natural forces revealing systems of change and subtlety. I am influenced by the way time is visible in light, and the way light plays over the landscape, both natural and constructed. Light shapes the spaces I inhabit, and my work is involved with capturing the elusive beauty of its movement. I enjoy running through variations of representations of an idea. An installation might turn into a group of drawings or a portfolio of prints. Working in this way gives me a chance to explore how an idea transforms in each medium. I use abstraction, layering, and diagrammatic visual language as strategies for exploring the relationships between micro and macro worlds. I often use data to build images. Using data to compose helps me present abstracted, compressed narratives about change over time.

—Amber Heaton



Amber Heaton
All the Sunlight, 2015
Etching, 30 X 22 inches



Amber Heaton
All the Moonlight, 2015
Etching, 30 X 22 inches

My work is built upon experiments in form, process, and substance, with the aim to transform humble materiality into content-laden, yet minimal, works of art. Each of these works, in its own way, embodies a harmonizing of dichotomies: nature and culture, hardness and softness, decay and permanence, compression and expansion. Employing printmaking processes and other systematic modes of making, these works fuse their content with their formal properties, where subtle and nuanced surfaces invite close and careful looking, and provide a quieted, contemplative space.

—M. Benjamin Herndon



M. Benjamin Herndon

Untitled, 2014

2-layer screenprint, edition of 4, 17 X 15 inches; framed: 25 X 21 inches

My recent work borrows from the language of classical landscape painting to examine the current relationship between Western culture and the natural world. My imagery directly references the Hudson River School painters in order to recall their celebration of the sublime in nature while my approach seeks to address the environmental—and subsequently humanitarian—concerns of our present moment.

This series of “white” paintings is about desire; the desire to engage, to contemplate, to invest, or to avoid. The subtle tones, initially appearing as white, discourage the simple Romantic read attributed to traditional landscape painting through a veil of simplification that pushes the subject closer to the essences of minimalist painting. An overall sense of whiteness, with its primal associations of both purity and death, is employed to create landscapes that can be viewed as either disappearing or emerging, as hopeful or foreboding, as something elusive or perhaps already gone.

My decision to paint landscape is a declaration of my priorities. When we deny our inextricable connection to the natural world and our innate dependence upon it, we stand to lose a vital part of that which makes us human. These paintings are a form of *memento mori*; at once a celebration of all that we have and a reminder of all that we have to lose.

—Casey Inch



Casey Inch
Ravine, 2015
Oil on linen, 26 X 42 inches

I often deal with the idea of loss in my work. This means I am also dealing with what is being lost and therefore a visual sense of this is essential in illustrating the point. In writing this I realize there is no clear and definitive antonym for *loss* or *lost*. *Found* is obvious but not for what I am concerned with here. It's interesting that this powerful notion feels so elusive—almost lost in itself. *Existing, here, present* are only sufficient up to a point. It seems the closest to the feeling is *was* or more precisely *is*—as I prefer to keep the matter hovering in the ever-present: always losing.

These works use an overall expanse of flowers—and its break-up and disappearance—as a visual devise to demonstrate this sentiment. Surely as a “symbol” of themselves—and all related nature and natural beauty, but also as a metaphor for, well, anything and everything that *is* and is *lost*.

—Tom Koken



Tom Koken
Too 7, 2015
Ink on acetate, backing board, 14 X 17 inches

I live beside the Hudson River, and my visual ideas come from closely observing its motion. I am a painter and also work with video. Water has long been my subject. My current work explores equivalences in the behavior of my subject and my materials.

I use paint as a mimetic medium, letting it physically perform like my subject. Water and oil paint share properties of viscosity: paint directed by a brush emulates a river's surface stirred by wind or pulled by tide.

In my video pieces, conversely, I explore the degree to which photographic images can appear to be marks, strokes or edges of forms in drawing or painting. My close-up stills of water may resemble text, calligraphic motifs, or painted abstractions: a reversal of the original mimetic relationship.

Many of the perceptual tools I use are indirect: reflective surfaces of varied textures; lenses of different materials; optical phenomena such as afterimage. These mediated ways of looking can create collisions and magnify attributes, by imposing distance, both perceptual and psychological.

I use the Hudson's reflective surface itself as a giant and watery lens. Its watery plane collects activity from above: the movements of clouds, fog, foliage, birds, as well as planes in flight, oil tankers, barges and other man-made disturbances...

—Ellen Kozak



Ellen Kozak
Notations on a River, 2010
Single-channel video, silent, 5:45 in continuous loop

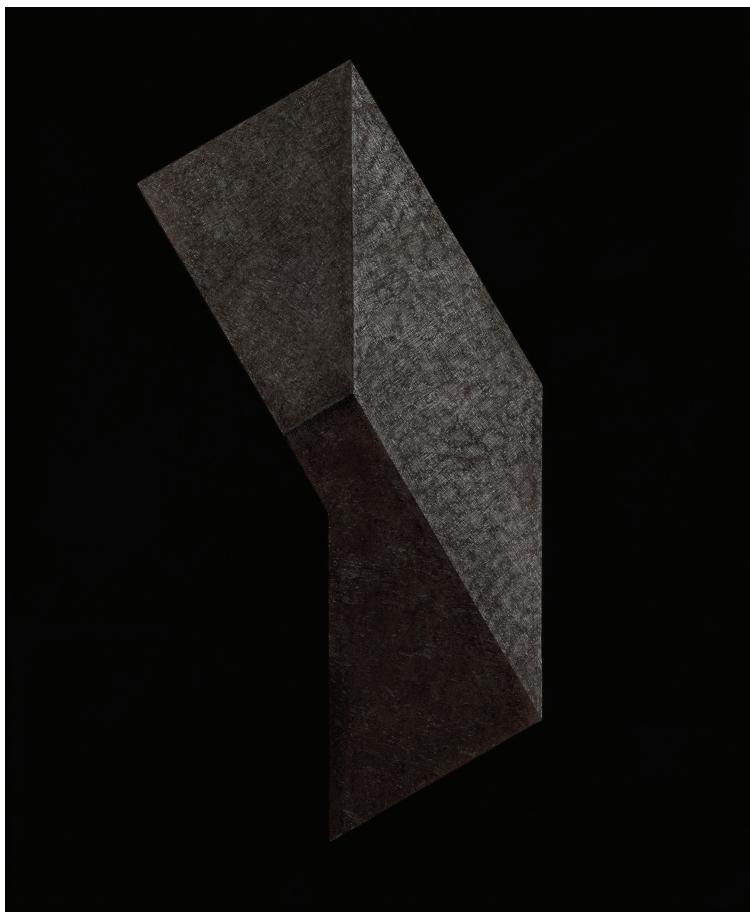
My current research interests involve the use of various media, such as drawing, 1:1 installations and video games to shed light on the often hidden landscape of prisons and spaces of confinement. My work attempts to construct images and experiences that reveal the relationship between power, architecture and the body, and through them, to explore the forms of violence inherent within architectural landscapes.

In December 2014, the US government declassified an executive summary of the US senate report on the CIA torture program. The report described many horrific acts of torture and violence. These descriptions, I believe, belong to the standard discourse on torture: the spectacle of the body violated, the visceral thrill of disgust. The report also, at times, described the spaces where torture took place. These descriptions present an alternate discourse on torture. The spaces were banal, stark and simple, far beyond the immediate visceral reaction and outside of the spectacle of suffering.

States of Exception: A Survey of Bare Life is an architectural reading of the spaces of torture as described in the report. These spaces were referred to as "black sites" by the CIA, as they were meant not to officially exist. Each was a point in zero dimensions residing outside of geographical space and history. For the detainees, however, this point becomes an entire universe and an eternity. This point-universe describes a geometry of power, of the infinite reduced to zero, of zero becoming everything. The spaces of torture are built to be absent, forgotten, but they are nonetheless built. The power that wants to erase is nonetheless leaving artifacts.

My reading was rendered through a series of ink drawings using axonometric projections of the spaces described. Unlike perspective drawings, axonometric projections place the viewer outside of the scene, in both time and space, maintaining a conceptual distance with the subject. The drawings are rendered in great detail but no human figures are portrayed directly. Bodies are alluded to through their negative presence.

—Sahar Kubba



Sahar Kubba
States of Exception: A Survey of Bare Life, 3, 2015
Ink on Bristol paper, 18 X 21 inches

Born and raised in New Jersey, it is the local landscape that inspires and fuels my art practice—from the state's post-industrial north to the beauty of its southern wildlife areas and beaches. Found objects, trash, and gathered detritus are muse for sculpture, photography, installation, and public art projects.

—Robert Lach



Robert Lach
Nest Colony II, 2014
Reeds, wire mesh, wire, tape, spray paint, 60 X 30 X 6 inches

My art reveals my particular way of viewing the world. Abstraction is the language of my work and it gives me the opportunity to invent new forms. The sources of inspiration for my art are images in surroundings that are often unnoticed, landscapes that are not appreciated, and objects that are ignored; representing people with their sets of interests, who may be perceived as insignificant. Additionally, when Abstract art is accepted, viewers learn of possibilities in life that heretofore may have been unthinkable. My abstractions, then, can serve to be a political force. My work expresses the importance and beauty in some of the overlooked and nearly invisible things of life, giving the viewer a glimpse of the intangible.

—Dominic Montuori



Dominic Montuori
This Could Be Home 1., 2014
Collaged silkscreen on paper, 26 X 34 inches

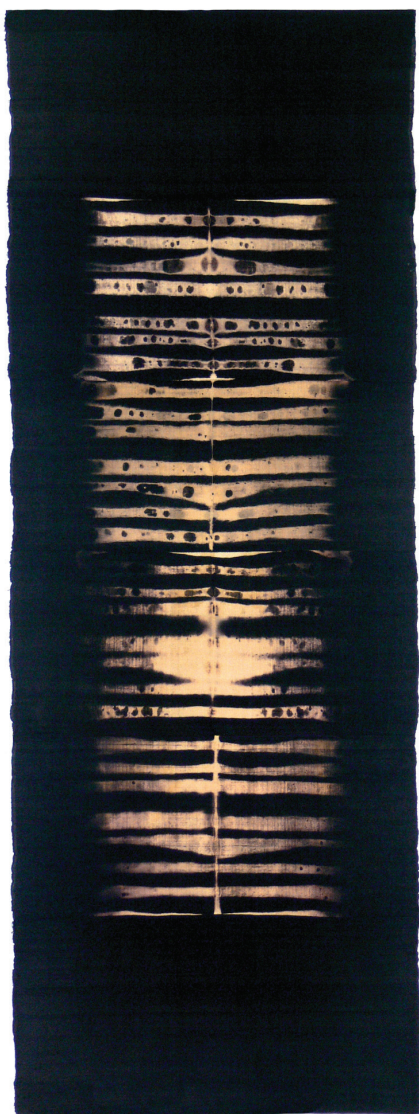
The Danube series is made from vintage black Japanese kimono silk that I found in a flea market in Kyoto. I have altered the cloth in order to open up a real and metaphoric space of light and water.

The Danube river originates in the Black Forest of Germany and flows through ten countries before emptying into the Black Sea. The river weaves together many cultures and is often seen as a metaphor for a living history.

While working on the series, I was reading the Albanian poet, Luljeta Lleshanaku, and was especially fascinated by how she connects the present with the past. In the poem, "Memory," she writes,

*There is no prophecy, only memory,
What happens tomorrow
has happened a thousand years ago*

—Elin Noble



Elin Noble
Danube 3, 2015
Vintage Japanese kimono silk, 36 X 14 inches

Each life is a personal landscape—people enter and people leave, and the landscapes of our lives change.

These sculptural collages of layers of found objects enable me to give form to the mysteries of our metaphoric landscapes. When we walk outside into a dark night, we must wait for our eyes to adjust before we can begin to know what is out there. And when we contemplate our personal landscapes we must allow time for recognition.

I have recently been working with burlap and black paint. The found objects come mostly from the park where I play Tai Chi in the mornings, and from my studio that abounds in items that I have accumulated for years. When the items are dipped into black paint they take on a new identity that simplifies them to their most basic shapes. What enables these items to work together comes from an integration of formalist composition.

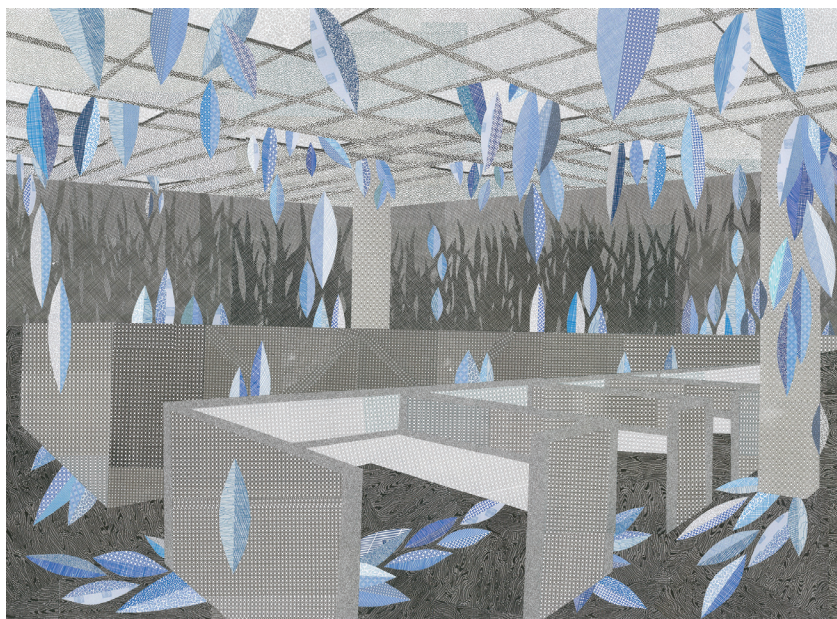
—Gilda Pervin



Gilda Pervin
For Miriam, 2015
Acrylic paint chips, cement backing, 11 X 4 inches

I create collages with discarded office envelopes. Shapes of flora in these collages echo the security envelope's intended use as camouflage to hide documents. I envision the final images as dystopian landscapes. My latest body of work includes traditional office imagery like drop ceilings, cubicles and uninspired décor. Offices are designed to maximize efficiency, often at the cost of human comfort and happiness. The cubicle in particular has become a symbol of unfulfilling, monotonous, paper-pushing work. I plan on creating fantasy environments to take over these sterile spaces.

—Sarah Nicole Phillips



Sarah Nicole Phillips
Office Solution, 2014
Collage made with discarded security envelopes, 22 X 30 inches

I have a broad background that spans traditional media as well as research and development in digital imagery. I painted and sculpted on my own from an early age and continue to work instinctively and driven by chance sparks of inspiration. In contrast, I have an extensive academic background in digital imagery. In 2005 I completed a PhD at Rutgers University in computer science. My thesis work applied cognitive principles and artistic practice to imbue computer generated imagery with some of the carefully controlled abstraction of fine art.

My research and fine art work is spanned by a concern for visual clarity in pursuit of meaning. My work hints at stories that speak of the spiritual in a modern context and explore the central question of how to find meaning in dreams and visions while staying involved and in love with the people and reality that so often betray those dreams.

Most recently, I have focused on figurative carvings in wood salvaged from storm-downed trees. For me, creating finely detailed figures from discarded materials is both an environmental statement and an act of resurrection. My sculptures draw on the forms of traditional European, African and Native American ritual woodcarving to explore modern dreams and nightmares. Above all, I care about a unifying element of the best of all this work, a sense of wonder, a suggestion of the beauty and mystery of life, illuminating the mortal world from inside. Ultimately, my computational and sculptural work is unified by an interest in how the formal characteristics of an object carry and complicate informational content, whether technical or metaphysical.

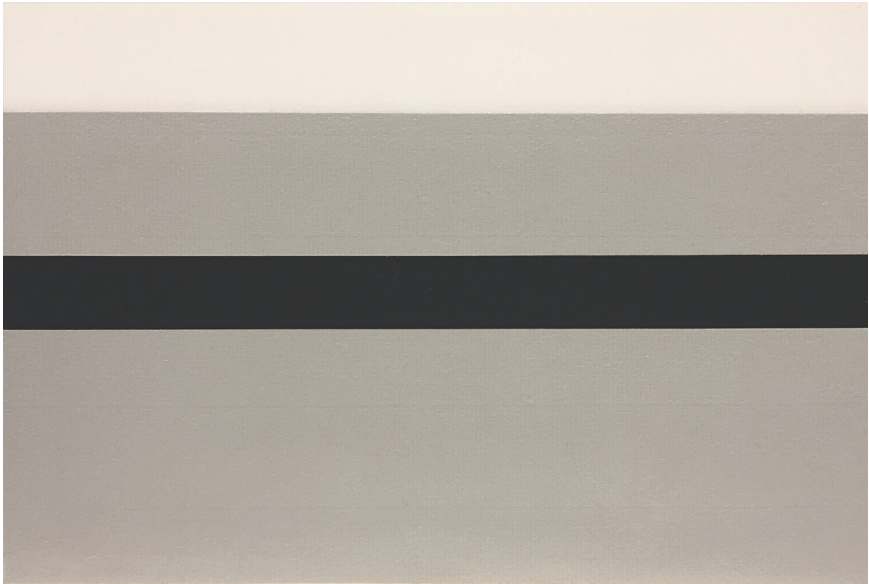
—Anthony Santella



Anthony Santella
Promise Keeping Machine, 2016
Ebonized oak, glass, moss, 12 X 12 X 12 inches

A works on paper artist, my studio practice encompasses prints (aquatints, monotypes, linoleum cuts), drawings (an amalgam of cut paper, including repurposed prints, and various drawing media) and most recently, books. My invented architecture, distilled from my urban environs, begins as thumbnails in a notebook, sometimes culled and altered from memory or photographs, sometimes completely fabricated. Sifting through these suggestions, I choose which to develop into finished work. Exploring the boundaries between representation and abstraction, form and content engage in dialogue becoming each other's referent. Images entice combining strong composition with subtle color, tonality and texture, but evoke a spare unpeopled world of daunting structures absent any ingress or egress.

—Robin Sherin



Robin Sherin
Horizontal Notch #2, 2015
Cut and pasted on paper, 9 X 6 inches; framed: 15 X 13 inches

My work crosses boundaries between drawing, painting, and artist books. Studying the expanse of nature, I walk and photograph until new ways of representing it arise. My current work is a composite of minimal landscapes that becomes a horizontal blur of color and line. The intent is not necessarily a recognizable image, but the experience of overlapping light and shifting space: vastness, being overwhelmed by the immensity of the field. That experience can flip into abstraction, where areas of water and earth become autonomous bands of color. I'm interested in form and color being alive, creating the element of surprise and even wonder when a presence of ground luminosity emerges out of painting. I think about what survives us—how the power of water and earth are so big as to be almost incomprehensible in our small perspective.

—Sarah Sutro



Sarah Sutro
Landscape Composite, 2016
Acrylic on canvas 11 X 56 inches

I am a perceptual painter working in Jersey City. This series of landscapes is painted in The Heights. I am interested in mark and rhythm in particular and not the idea of making an image or a picture. The paintings relate to my wandering attention and varying levels of interest—places I go back to and places I brush over or ignore entirely. In this way I hope they are a reflection of how we actually see and the uneven nature of our visual experience.

—Gillian Wainwright

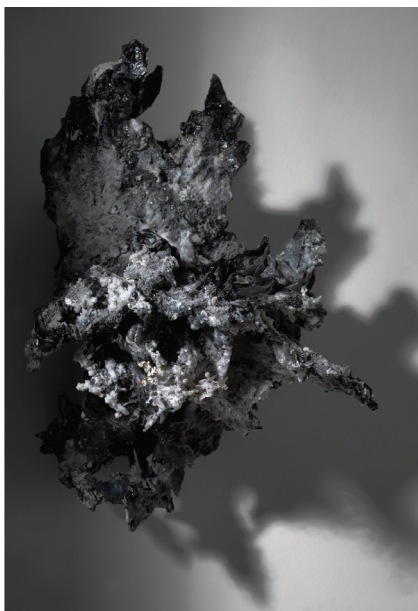
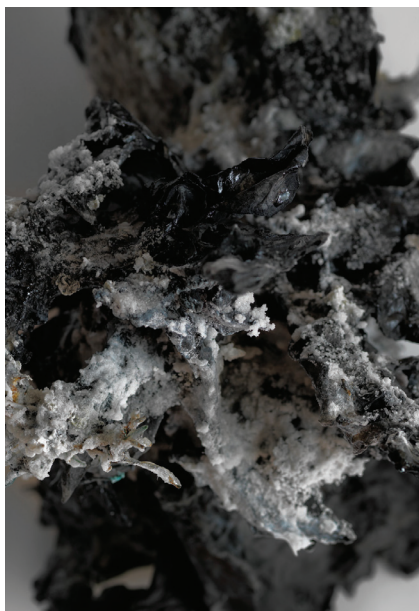


Gillian Wainwright
Orange Streak, 2015
Oil on panel, 18 X 24 inches

The iconography in my work alludes to a multitude of phenomena in nature: tidal pools of water, tornados twisting in space, land formations moving and shifting. To bring to reality these “unseen scapes” sometimes means a willingness to recreate work in the moment, and a collaborative approach with the materials I use which sometimes in their stubborn resistance to my hand surpasses my intentionality and even my imagination. It is the surprises that occur in the making, the materials that I can’t quite control despite my years of experience that interest me the most. The traces of prior decisions, the sedimentary layers of rice paper, pigmented pulp and paper tape used to build the surface bear the history of their creation, including my missteps, and remain visible in the final image. I believe this process gives the artwork its authenticity and spark and most parallels nature’s phenomena where the unpredictability of weather, air masses, and the ocean reshapes over time the contours of our landscape.

I consider most of my work rooted in drawings, even the 3-D work. I have rarely placed a mark with a traditional drawing tool directly on a surface but prefer an indirect approach with the material mediating my gesture, my line, my glyph, and imposing its will and imprint on my decisions. I refer to anthropologist Tim Ingold’s writings on drawing as “an archive of its maker’s muscle”. The work is driven by a collaborative approach between the maker’s hand and the materials echoing the formation of the topographical landscape in resistance to the elements in nature.

—Debra Weisberg



Debra Weisberg

Nasci, 2015

Paper, paper tape, salt, clear nail polish, ink, museum board, 17 X 11 X 11 inches

THE ARTISTS

Nicole Antebi I work in non-fiction animation, motion graphics, installation while simultaneously connecting and creating opportunities for other artists through larger curatorial and editorial projects such as *Water*, *CA* and *The Winter Shack*. My work has been shown in many places including Hive House Los Angeles, High Desert Test Sites, The Manhattan Bridge Anchorage, Teeny Cine's converted trailer, Portable Forest, a Texas Grain Silo and in the cabin of a capsized ship at Machine Project in Los Angeles. I was the 2015 animator-in-residence at Circuit Bridges, New York and I was recently awarded a Jerome Foundation Grant in Film/Video for a forthcoming animated film about El Paso and Juarez in the early 90's.

Lasse Antonsen (b. 1947, Copenhagen, Denmark) studied at the Experimental Art School in Copenhagen, 1963-64; Holbæk Art School 1964-65. After living in Spain and Morocco in the late 1960s, early 70s, he studied art history at Copenhagen University. Settling permanently in the US in 1978, he studied at the Harvard Extension School and Tufts University, where he received his MA in 1986 with a thesis focusing on Picasso in the 1930s. Antonsen has worked as a researcher at the Institute of Contemporary Art in Boston, and as curator of the Danforth Museum, where he curated exhibitions of the work of, among others, Alberto Giacometti, Henri Michaux, Kathe Kollwitz and Paula Modersohn-Becker. From 1987 to 2012,

Antonsen was director of the University Art Gallery at University of Massachusetts Dartmouth, and organized exhibitions of artists such as Ilya Kabakov, Frank Stella, Ana Mendieta, Nancy Spero and Georg Baselitz. Antonsen has taught art history at the School of the Museum of Fine Arts, Boston; graduate seminars at University of Massachusetts Dartmouth and at Rhode Island School of Design. He is currently teaching graduate seminars at Massachusetts College of Art in Boston. Recent works include the installation, "Fugitive Moments," at the Mestrovic Pavilion, in Zagreb, Croatia; "I AM Lidholmtheviolinmaker" at the Bristol Art Museum in Bristol, Rhode Island; the installation, "Carried by the Wind," at the Kunst Kraft Werk in Leipzig, Germany, and he performed "How to Explain the Anatomy of Melancholy" at King's College in London.

Nancy Cohen's work has been widely exhibited throughout the United States and is represented in important collections, such as The Montclair Museum, The Newark Public Library, The Weatherspoon Art Gallery, Yale University Art Gallery and The Zimmerli Museum. She has completed numerous large-scale, site-specific projects including for Thomas Paine Park in lower Manhattan, The Staten Island Botanical Garden at Snug Harbor, The Ross Woodward School in New Haven, CT, The Noyes Museum of Art in Oceanville, NJ, The Katonah Museum of Art in Katonah, NY, Park HaGalil in Karmiel, Israel, and for Howard University in

Washington DC. Her most recent installation, "Hackensack Dreaming" in handmade paper and glass, is currently traveling to several venues throughout the United States. It is documented in a 30-page full color publication.

Ian Costello (b. 1992) lives and works in Brooklyn. The borders between military power, technology, and politics are a frequent focus.

Michael Dal Cerro was born in Chicago, IL and attended Northern Illinois University in Dekalb, IL where he received a BFA degree. Past awards include a National Endowment for the Arts Fellowship in Painting, a New Jersey State Council on the Arts, Fellowship for Works on Paper in 2008 and three Artist's Printmaking Residencies at the Frans Masereel Center in Kasterlee, Belgium in 2008, 2009 and 2011. His work is included in many public and private collections including The Achenbach Foundation for Graphic Arts in San Francisco, CA, The University of Washington, Seattle, WA, The Microsoft Corporation, Redmond, WA, The University of Dallas, Irving, TX, The University of Richmond Museums, Richmond, VA and The New York Public Library.

Michael Ensminger is a visual artist and educator who lives and works in Brooklyn, NY. His work has been exhibited at numerous venues in the New York area and abroad. In August 2015, Michael completed a residency at No Lugar Arte Contemporaneo, in Quito, Ecuador.

Amber Heaton collects materials and data about natural systems, and visually translates her findings into prints, drawings, and installations. Her work has been exhibited at Parrish Museum of Art, International Print Center New York, Highpoint Center for Printmaking, and other venues internationally. She received her MFA from the Rhode Island School of Design in 2012. Heaton lives and work in Brooklyn, NY.

M. Benjamin Herndon (b. 1985, Northern California) spent his early college days studying mathematics, philosophy, and the physical sciences before focusing fully on art, after which he received his BFA in fine arts from the School of Visual Arts in 2012. He is currently pursuing his MFA in printmaking at Rhode Island School of Design. Herndon's work is held in numerous private collections across the U.S. and Canada.

Casey Inch In the years since earning his MFA, Casey Inch has pursued his career as an artist and educator, working as an instructor of Painting at The Educational Alliance Art School in Manhattan, and currently holds a position as an Admissions Counselor for Pratt Institute. Inch exhibits his artwork regularly in the New York area and currently lives and works in Brooklyn, NY.

Tom Koken has had several one-person shows and has been in various group shows—including at MKG127 and *Queen-Specific in Toronto, the Drawing Center, P.S. 1 and Artist's Space in New York and Hallwalls in Buffalo. He lives and works in New York.

Ellen Kozak, a native of Queens, studied at MIT and the Massachusetts College of Art. She lives in NYC and New Baltimore, NY in the Hudson River Valley. Her solo exhibition, "Hudson River Trilogy: Ellen Kozak", at the Katonah Museum of Art included paintings along with Notations on A River, a commissioned video work.

Sahar Kubba (b. Baghdad, 1982) is an architect, artist based in New York City. She is a graduate of McGill University's Professional Master's of Architecture program. Her artistic work explores the relationships between power, architecture and the body.

Robert Lach is a multi-disciplinary artist, who graduated from New Jersey City University in 2012. His work has been included in solo, group, site-specific and public art projects. Public art projects have included the Atlantic sculpture park in Atlantic City, NJ and The Gateway Project in Newark, NJ. Lach has participated in residencies at Elsewhere in Greensboro, NC, ESKFF at Mana Contemporary in Jersey City, NJ and Solo(s) Project House in Newark, NJ.

Dominic Montuori is a printmaker, painter, and collage artist, living and working in New York City. He received a BFA degree from Massachusetts College of Art and Design, graduating with Distinction, and also Departmental Honors, and earned an MFA degree from the Rhode Island School of Design.

Elin Noble is a textile artist who lives and maintains a studio in New Bedford, Massachusetts. She is a dyer and quilter, and creates large scale installations.

Gilda Pervin After graduating from the Pennsylvania Academy of the Fine Arts, Gilda Pervin set up her studio in Dallas Texas. From there, in 1981, she moved on to New York City, where she has been living and working ever since.

Sarah Nicole Phillips is a Toronto-born, Brooklyn-based interdisciplinary artist. She received her BA from the University of Toronto and received her MFA from Brooklyn College. She has received two Brooklyn Arts Council grants and exhibits widely in Canada and the US.

Anthony Santella was born in Manhattan in 1977. He grew up in Teaneck, NJ with his identical twin brother, drawing with crayons and sculpting with twigs, pine cones and dirt before moving on to oil paint, wood-carving and the IBM XT. His current studio work focuses on carvings in reclaimed wood from storm-downed trees; creating finely detailed figures from discarded materials is both an environmental statement and an act of resurrection.

Robin Sherin is a native of Brooklyn, New York. A works on paper artist, her studio practice encompasses prints (etchings, monotypes and linoleum cuts) and drawings (an amalgam of cut paper and a variety of drawing media). Sherin has exhibited locally, nationally and internationally. She lives and creates in New York City.

Sarah Sutro's paintings have been shown in Asia, England and USA. A recipient of a Pollock Krasner grant and residency at American Academy in Rome, she lives and works in North Adams, MA.

Gillian Wainwright I was born in London and lived in Italy and Belgium before moving to the United States. I became interested in painting in undergraduate school at the California College of Arts and Crafts. Some years later I got my Master's degree in painting at the School of the Art Institute in Chicago, and since then have been working in the New York City/New Jersey area.

Debra Weisberg has exhibited nationally and internationally: Paper Biennial in the Netherlands, Duxbury Museum, Danforth Museum, Art in General in NYC, the DeCordova Museum, Mills Gallery and Rose Museum in the Boston area, East Hampton Center for Contemporary Art. Her forty-foot high installation at the DeCordova Museum entitled, "(Sub) Surface" won a prize for best museum installation from the Boston Art Critics Association. In 2008 Weisberg was a Massachusetts Cultural Council fellowship winner in drawing. She twice attended the MacDowell Colony and was awarded an art residency in CanSerrat outside of Barcelona for June 2009. She was Somerville Arts Lottery winner in 2015, 2008, 2004, and 2001. Weisberg's works are in numerous collections including the Sonesta Hotel, General Hardware Manufacturing Company in NYC, Simmons College and Meditech. She has also done private commissions in Mass Power and Electric and in private homes. As part of her studio practice Weisberg collaborates with students on large scale drawing installations, the most recent, Somatic (e) SCAPES at Milton Academy.

ACKNOWLEDGEMENTS

Art House thanks the artists of *Vanishing Point*. In addition to offering their work for exhibition they have each contributed to the success of the exhibition in numerous other ways. Without their enthusiasm and commitment the exhibition simply would not have been possible.

Special thanks to KRE (Kushner Real Estate) Group for their generous support.

To everyone who has shown their support for Art House, thank you. To make a financial contribution please visit www.arthouseproductions.com/support.html. Your donations make a difference.

ABOUT ART HOUSE

Art House Productions, Inc. is a not-for-profit 501(c)(3) organization founded in late September 2001 by writer and actress Christine Goodman. Art House began as informal gathering of poets and community members in direct response to the tragedies of September 11th. At that time, there were no consistent performance venues for artists in Jersey City to meet one another and share new work. Art House's inaugural event sprung from the desire to connect a devastated community through art and dialogue.

Art House Productions has grown since its inception and has significantly influenced the advancement of the arts community, acting as one of the major pioneering forces for the arts in Jersey City. This expansion of activity and programming necessitated internal growth as well, and in 2007 Art House Productions became incorporated and filed for nonprofit 501(c)(3) status. In late 2007, the organization was presented the Key to the City and an official Proclamation for its outstanding contributions to the City of Jersey City, NJ. Art House Productions inspires, nurtures and promotes the arts in our community through accessible, multi-disciplinary initiatives.

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CURATOR

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CURATOR



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Vanishing Point

February 18 — April 15, 2016

Curated by Arthur Bruso & Raymond E. Mingst

Art House Gallery

136 Magnolia Avenue

Jersey City, NJ 07306

Arthouseproductions.org

201.915.9911

About The Curators

Arthur Bruso is an artist, curator and writer. He received his MFA from the University of Pennsylvania, and his BS in Art Education from the State University of New York at New Paltz. He served as Exhibitions Director of ArtGroup a partner of All Out Arts (a not-for-profit 501c3 organization), where he developed, among other projects, the annual exhibition *Universal Diversity*. He is the co-founder of the gallery Curious Matter, where he co-curated exhibitions such as *The Fool's Journey* in partnership with Proteus Gowanus, Brooklyn, NY, *A Time in Arcadia* in partnership with the Jersey City Free Public Library and others. He maintains his art practice and studio in New Jersey.

Raymond E. Mingst is an artist, writer and curator. His recent installation and publishing project, *The Department of Reparative History*, is an imagining and meditation on the missing narratives and cultural impact resulting from the HIV/AIDS pandemic—publications include "MCMLXX" and "March 1994." He has shown and collaborated in various capacities with many galleries and institutions including the Metropolitan Museum of Art, NYC; Leslie Lohman Museum of Gay and Lesbian Art, NYC; The Center for Books Arts, NYC, among others. He founded the Cabinet Gallery in an SRO in the East Village of Manhattan, an early iteration of Curious Matter, a gallery and project space he co-founded in Jersey City, New Jersey in 2007.

Cover image: Frederic Edwin Church (1826-1900), *The Heart of the Andes*, 1859, oil on canvas, 68.125 X 119.25, collection of the Metropolitan Museum of Art, New York, NY.

